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ABSTRACT

In response to curricular changes at Muhlenberg College (Pennsylvania), emphasizing interdisciplinary exploration and a focus on writing, students in an introductory psychology course were assigned a paper examining a "hero" of their own choosing from a psychological perspective, from an ethical perspective, and from a viewpoint connecting the two perspectives. A "hero" was defined as someone they considered praiseworthy or someone they admired. Students could also write about a group of people, or about an anti-hero. Papers were required to contain the following five sections: (1) biographical sketch; (2) the perspective of psychological research and theory; (3) speculative application of the psychological research and theory to the hero; (4) ethical perspective; and (5) connecting the psychological and ethical perspectives. The paper assignment was described in a 10-page handout which was reviewed in detail with students during class. To assist students in analyzing their heroes, class discussions reviewed nine sub-topics within psychology. The assignment also required that students locate and summarize three psychological reference materials, one of which had to be a journal article. A bibliography of reference materials, as well sample hero papers from previous classes were made available through library reserve. Students who had difficulty writing (as assessed in two required rough drafts) were referred to the Writing Center. A copy of the 10-page assignment handout, which includes writing style guidelines, is provided. (PAA)

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A Trans-disciplinary Writing Project in Introductory Psychology

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Abstract

Two recurrent themes in discussions of liberal arts education are the need for students to learn to write well and the need for students to integrate what they learn across different disciplines. This contribution describes a paper assigned to Introductory Psychology students that attempts to meet those needs. Students write about a "hero" -- of their own choosing -- from a psychological perspective, from an ethical perspective, and from a viewpoint that connects those two perspectives in making sense of the hero. The assignment and its purposes are described, and the challenges the paper poses are addressed.

A Trans-disciplinary Writing Project in Introductory Psychology

I came up with the idea for the assignment discussed in this contribution on a plane, returning from the annual convention of the American Psychological Association. I was excited about the fact I would soon be teaching full-time for the first time. And I was excited about the area of research I have been pursuing for some years, which has to do with values and ethics.

I was also excited about the institution to which I had just moved: A new curriculum was being implemented. Although variously interpreted, at least three changes were involved: The first change was "enriched" courses -- since students were now to be taking four courses a semester instead of the previous five, courses were supposed to have some added features, or some enrichment. The second change was an emphasis on interdisciplinary exploration and integration; and the third was an increased emphasis on writing.

The question I kept asking myself on the flight home was how I could put all of these things together: the discipline of psychology, an enriched Intro course, writing, a disciplinary emphasis beyond psychology, and my own interest in values and ethics.

It was a long trip, so by the time I got home, I had put together the basic idea for a paper to be assigned to Introductory Psychology students.

In this contribution, I will describe the paper, discuss some of the challenges the paper presents to student and teacher, and then address how I deal with those challenges.

Simply put, in the paper, students examine a "hero" (of their own choosing) from a psychological perspective, from an ethical perspective, and from a viewpoint that connects those two perspectives in making sense of the hero. For instance, one student wrote about Lech Walesa. The student summarized psychological research on social influence, and illustrated how both normative and informational social influences affected Walesa. He then discussed the consequences of Walesa's actions, which is one way of addressing Walesa's life from an ethical perspective. And, finally, he discussed the relative contributions of ethics and psychology in explaining Walesa's behavior.

It's the last task -- trying to make sense of a person by combining more than one disciplinary perspective -- that makes this paper trans-disciplinary, of course. Let me say a bit more about that at the outset. I am persuaded that a liberal arts education ought to be characterized by the ability of a student to understand a problem from more than one perspective, and by

the ability to integrate the various perspectives. In the case of understanding human beings, a student should be able to integrate psychological and philosophical perspectives on human beings in making sense of a person -- after all, those disciplines attempt to understand the same person, to make sense of one person, not two.

To be sure, many students compartmentalize their lives: What goes on in their psychology classes has nothing to do with what goes on in Biology or English. And too often students think that none of the material learned in those courses is relevant to their lives outside the classroom. I think this is a serious problem; a liberal arts education ought to be about developing students' abilities to connect various disciplines and connect the life of the mind with the rest of life.

Some argue that this is impossible -- that post-modernity means the abandonment of coherence and the dissolution of the myth of unity. And so we need to abandon the Quixotic quest for coherence and connection. I beg to differ.

Others support interdisciplinary endeavors but argue that only advanced students can benefit from such academic experiences: To be able to think about a problem from a multi-disciplinary perspective, it is necessary to know both disciplines well. I have some sympathy for this position, but my perspective is somewhat different. I think there ought to be a constant dialectical movement between specialization and integration, between focusing in one area and stepping back to get a big picture. Indeed, what happens too often is that students slip into the habit of examining problems with only one set of disciplinary tools, and never get around to trying to put it altogether. Or students become locked in one perspective, and so are unable to think in a trans-disciplinary way. So, I support trans-disciplinary thinking early and often in a student's career -- in special trans-disciplinary courses and in regular courses in a given department.

Why do I call this a trans-disciplinary paper, rather than the more common interdisciplinary or multi-disciplinary? I do so to emphasize the integrative intent, to emphasize putting-together-again the relative contributions of more than one discipline. The paper is multi-disciplinary -- because students look at a hero from more than one perspective. But I want students to do more -- they also look at the hero from a point of view that is "beyond," or "trans," those disciplines. Or this third perspective attempts to climb above, or transcend the two disciplines. So I want students to try to figure out how the two disciplines connect or fail to connect in explaining their hero.

The paper is described in a ten-page handout (included at the end of this contribution). The handout is intended to answer most of the questions students have about the paper. Some read it carefully and don't need much help. Many students don't read it

and ask questions about matters clearly spelled out in the handout. I go over the handout at some length in class, and make it clear they can ask questions about the paper at any time. Students also turn in two rough drafts, so students who don't understand what I want can be pointed in the right direction. Part one is due at the end of the fourth week of the semester. There is an optional submission of the second section at the end of the eighth week. A draft of the complete paper is due the eleventh week, with the final submission occurring at the end of the fourteenth week, immediately prior to final exams.

This paper presents a number of challenges, to the students and, hence, to me. I will discuss in turn eight of those challenges, and my responses.

1. Students nowadays, it is widely claimed, don't have heroes anymore.

At the outset, many would argue that this assignment is flawed, that it reflects a profound ignorance of society and today's contemporary students. Social commentators and academics have noted -- with despair or with celebration -- that today's youth are part of the first generation that doesn't have any heroes. Well, apparently those commentators failed to inform my students of this so-called "fact" about their generation. Because most of them don't seem to have too much of a problem picking a hero.

Some students do have problems, of course, even though not as many as I expected. So I define hero in a particular set of ways, so everyone can find someone about whom to write. I use a broad definition of hero. I make it clear that what I mean by hero is simply someone the student considers praiseworthy in some way, or someone they look up to or admire. I specifically reject the idea that a hero has to be someone like Superman, or someone who is without flaw. Sometimes I tell students who get fixated on the word "hero," to drop that word and simply write about somebody they respect.

I also make it clear that students can write about a group of people (one student wrote about the hippies, for instance), or write about an anti-hero, or about a person who others regard as a hero. So, three students have written about Adolf Hitler and another about Stalin. Most students write about traditional heroes, however. Relative to the percentage of students who are ethnic minorities, heroes who are ethnic minorities are notable by their presence, that is, have been "over-represented." On the other hand, females write about heroes who are both males and females, but males write exclusively about male heroes.

One of the reasons the paper has been a success is that students choose their own hero. Many students get very involved in learning about their hero -- some have read entire biographies, for instance. This involvement means they care about the entire paper, and work hard at it.

2. Students in Introductory Psychology have minimal formal knowledge about psychology, about ethics, and about how psychologists explain moral/heroic behavior.

3. Students don't know how to do research in psychology.

To address these two challenges, I provide a list of nine sub-topics within psychology, on the assumption that it is easier to deal with a small area of psychology than with the entire discipline.

I also lecture about the relevance of these nine areas to explaining moral or heroic behavior as we cover those topics over the course of the semester. So, when we talk about motivation, I discuss how motivation can be applied to heroic behavior.

Students need to find and summarize three pertinent psychological references. At one point, students were relying almost exclusively on the text and on encyclopedias, so I added the requirement that one of the three must be a journal article. Some students provide a very simple summary of pertinent literature. Some find excellent review articles and write very sophisticated and nuanced discussions about their subtopic.

Students generally don't know how to use the library to find psychology references, so I have the Reference Librarian devote a class session to this. This has met with mixed success. Many students get overwhelmed with all the information after about 15 minutes, and their eyes glaze over. I need to try something else here, most likely several shorter sessions tied to specific assignments, so they can immediately use what they learn about finding library references.

I also schedule a couple of times when I am in the library and can walk students through the process of finding references. Students find that very helpful, though it is, of course, very labor intensive.

I also put a bibliography of pertinent references on reserve in the library, but send students to it only after they have tried finding research on their own.

4. **Students don't know what I expect.**

Students are provided with a copy of the paper handout (see end of this contribution), extensive class discussion of the assignment occurs, and the professor is available to answer questions.

5. **Students get overwhelmed at the assignment.**

I deal with this in several ways:

I tell them that well over 200 Muhlenberg students have successfully completed the paper -- so they will be able to as well.

I remind them that there are samples of the paper on reserve in the library. They were checked out 70 times one semester, so clearly students find them helpful.

I stress that they can come to me and ask questions when they get stuck (not *if* they get stuck, *when* they get stuck, since I assume they *will* get stuck).

I tell them this *is* a hard paper to write (lest they think they are stupid for having a hard time with it).

And I urge them to write the paper one step at a time, reminding them that if they do so, it will be manageable.

6. **Students try to write the definitive psychological analysis of their hero.**

I discourage this, in the paper handout and in class, while trying to rechannel the motivation behind such desires into more achievable objectives.

7. **Students don't write well.**

In those cases where this overgeneralization is true, I refer students to the college Writing Center. All students receive written comments on the first drafts of their papers. Students with questions can seek help.

8. **Students don't know APA style.**

A section of the paper handout is devoted to APA style, it is covered in class, comments on early drafts address general errors, and students are referred to the appropriate section of a book required in the

English Composition course all must take. Nevertheless, problems still arise, which seems inevitable, short of devoting substantially more time to the intricacies of the style.

In conclusion, students writing this paper learn about psychology, but also improve their writing and research skills, and learn to think from a trans-disciplinary perspective.

Hero Paper
Psychology 101

Spring, 1992

The goal of this paper is to examine a "hero" from a psychological perspective, from an ethical perspective, and from a viewpoint that connects those two perspectives in making sense of the hero.

A "hero" is defined as a praiseworthy person. This can include someone:

- who is morally praiseworthy,
    * due to caring for others, e.g., Mother Teresa, or
    * due to fighting injustice, often at some personal cost, e.g., Martin Luther King, Jr.; OR
- who exemplifies other (non-moral) ideals, such as
    * scientific ideals, e.g., Einstein, or
    * artistic ideals, e.g., the dancer, Isadora Duncan.

In other words, a hero is someone whose actions are considered to be good or right and/or whose character is considered to be virtuous (meaning they have characteristics considered praiseworthy from the perspective of some value, not necessarily that they are "sexually pure"). For the sake of this paper, heroes can either be individuals or a group of people (such as righteous gentiles in the Holocaust). They may be real persons you know, real persons you have never met, or fictional characters. They need not be your personal heroes. A hero definitely need not be perfect; the heroism can stem only from a specific action or from some particular (limited) aspect or aspects of the person's life.

It is not necessary for you to have or write about your own personal hero, or to believe that it is meaningful to talk about anybody being "good" or "virtuous" or doing something "right." In that case, you can write about someone others consider to be a hero.

What is critical is that you get enough information about the hero so you can write a brief biographical summary (or a general summary of the common experience of groups of people), can speculate about the psychological factors involved in their lives, and can reflect on the ethical issues involved.

Purposes of the Paper

- to develop writing skills
- to develop skills in interpreting psychological studies
- to apply the results of psychological studies and psychological theory to a particular individual, that is, to use psychology to help explain a given person
- to see how the perspectives of two different disciplines can be brought to bear on the same situation

- to get a taste of ethical reflection, that is, to think about what you believe about ethics and values
- to develop greater expertise in seeing how values are involved in everyday life
- to wrestle with how psychological and ethical perspectives fit (or don't fit) together in explaining a hero
- to develop skills which will contribute to life "in the real world"

Sections of the paper

Overview. The paper is to be written in five sections:

A. Biographical sketch
B. The Perspective of Psychological Research and Theory
C. Speculative Application to Hero
D. Ethical Perspectives
E. The Big Picture--Putting the Psychological and Ethical Perspectives Together, Connecting the Two

Detailed Explanation of the Five Sections:

Section A. Biographical Sketch.

Explain the origins of the hero, including (as applicable) relevant history and cultural factors, family background, and early development. Talk about pertinent developments in the hero's adult life. Discuss what the person did that might be considered praiseworthy. What hardships did the person face and overcome? If applicable, mention the role of religion or spirituality in the life of the hero. (2 - 5 pages)

Include references--either use APA style (see below) or, in this section only, use APA style for direct quotes, and use this alternative form at the end of the section for all references:

[Section based on Jones, 1989; & Smith, 1977]

Section B. The Perspective of Psychological Research and Theories.

Choose one or more of the following areas of research and theory:

1. **Sociobiology**--evolution as source of values, e.g., the altruistic gene; how do biological factors impact moral behavior? how does evolution impact values?
2. **Moral Development**--what principles of moral development apply?
   - a focus on justice (Kohlberg) and/or
   - a focus on care for others (Gilligan)
3. **Identity**--how does a person's sense of who he or she is impact his or her moral behavior?
4. **Perception**--what psychological factors impact the ability to perceive the moral aspects of situations?

5. **Learning**--how did the hero learn to behave as he or she did?

   - how does operant conditioning apply? and/or
   - how does social learning theory apply?

6. **Cognitions** (thoughts) as source of moral behavior
7. **Motivation** for moral action--what psychological factors motivated the person to act as he or she did?
8. **Personality**--what research and theory on the enduring traits of persons may explain their heroism?
9. **Social Influence**, e.g., persuasion or moral atmosphere, as source of "moral" beliefs and behaviors--how do social factors lead to moral behavior?

Find psychological references which pertain to that area. "Psychological references" means chapters in psychology books and journals (that is, journals included in Psychological Abstracts).

In writing this section of the paper, first (a) indicate which area of research and theory you are addressing. Then (b) summarize the theory and the articles. Finally, (c) discuss briefly how this area of psychology helps explain heroic behavior in general, that is, what internal or external factors might lead to, influence, or determine moral or other heroic behavior. Make sure the section "hangs together" and makes sense.

This section does not relate specifically to your hero. The psychological references thus need not discuss your hero.

You must cite at least three psychological references, that is, psychology books or journals. (Readers' Digest and Newsweek don't count, for instance.) You may, however, use your text and one (1) article from Psychology Today as two of the three. You must include one JOURNAL article.

Section C. Speculative Application of Psychological Research and Theory to the Hero.

Describe how the research and theory discussed in Section B might apply to your hero. How does that psychological literature help explain the hero? The application or explanation can be either broad or narrow in scope. That is, it can either attempt to be complete, or it can be limited to certain aspects of the hero. Further, it may include heroic aspects of the hero, non-heroic, or both.

The following questions may be helpful: How does the hero reflect the regularities in human behavior discussed in the psychological literature and theory discussed in Part B? Assuming heroism is somewhat unusual, why did this individual behave differently than most people do? What psychological factors set him or her apart from others?

If you believe the psychological literature has nothing whatsoever to say about your hero, explain why. Include your own explanation of why the hero did what he or she did.

There is no expectation that a complete and fully adequate explanation of the hero will be provided in this section. Further, the psychological perspective will not necessarily pertain to what is most important about the hero.

Section D. Ethical Perspectives.

Address each of the following three issues:

1. **What ethical issues are raised by the existence of this hero?** An ethical issue is present when questions are raised, or assertions made, about what is good or bad, what is right or wrong, or what is virtuous or morally flawed. Therefore, include a discussion of what in the hero's

   - life situation,
   - actions and accomplishments,
   - goals, and/or
   - personal characteristics

   has to do with what is

   - good or bad,
   - right or wrong, and/or
   - virtuous or flawed.

   If the hero faced any conflicts between ethical ideals, e.g., duty to country vs. duty to family, mention those also.

2. **Consequences**. Write about these questions:

   - What were the consequences of the hero's acting as he or she did?
   - What would the consequences have been if he or she hadn't acted as he or she did?
   - What would be the consequences if no one acted as the hero did?
   - What would be the consequences if everyone acted as the hero did?

3. **Do you believe it is meaningful to say that your hero's behavior is good, right, or virtuous? Why or why not?** Argue for your position in terms of one of the following five options. That is, give reasons why you believe this position is more true than one of the others. Also defend your position against at least one of the other options. Explain why you reject that other option.

Five options in response to the question, "Is it meaningful to say my hero is ethically good, right, or virtuous?":

a. Relativism--"No, because all values are relative";
b. Emotivism--"No, because all 'values' are really just emotions";
c. Subjectivism--"Yes, if someone (a subject) thinks or feels it is";
d. Limited Objectivism--"Yes--some universally applicable, objectively true values exist, and at least one applies in this situation"; and
e. Absolute Objectivism--"Yes, since there is always one correct objectively true answer to ethical questions."

Explanation of the Five Options

In response to ethical statements, such as

- "The hero's behavior was wrong,"

- "Honesty is a virtuous characteristic of the hero," or

- "It was good that the hero worked to eliminate injustice."

a. Relativism states that we can't say whether a hero is "wrong," "virtuous," or "good" because those words differ in meaning across cultures. A behavior we consider wrong may be considered right by people in another culture. We have no way of knowing who is correct and who is not. A "hero" in one culture may be considered good in one culture and evil in another, and we cannot say which judgment is right. Relativism is not to be confused with pluralism, which means acknowledging there are many different cultures and opinions about right and wrong. Pluralists can adopt any of these five options. Relativists go further and say that there is no valid, rational way of saying one ethical viewpoint is more correct than another.

b. Emotivism states "Those statements simply refer to our emotional responses in those situations: 'That hero's behavior makes me feel uncomfortable,' 'The hero's honesty makes me happy,' 'It brings me joy when injustice is eliminated by heroes.'" Emotivists don't believe one can legitimately claim that a hero's behavior is actually wrong, that his or her honesty is actually virtuous, or that his or her actions are, in fact, good. Ethical words simply express an emotional response, nothing more.

c. Subjectivism rejects the relativist and emotivist positions. It asserts that the truth of such ethical statements can be determined, but determined only in a particular way. If the hero is good, right, or virtuous, it is because of how people (subjects) think or feel about the hero, not because of the hero's characteristics or actions per se. The hero is good, right, or virtuous because the hero arouses certain thoughts or feelings in

the person making the judgment. Standards of right and wrong thus stem from the subject's beliefs and feelings about the hero rather than from any objective qualities of the hero.

d. Limited Objectivism also rejects the relativist and emotivist positions. It too asserts that the truth of some ethical statements about heroes can be determined, that at least some of the time statements about goodness, virtue, or rightness refer to what is actually good, virtuous, or right. However, objectivism disagrees with subjectivism about the nature of the truth of those statements. Objectivism states that goodness, rightness, and virtue are objective; the truth of a claim that a hero is good, right, or virtuous is independent of an individual subject's belief or feelings about its truth; the hero simply is good, right, or virtuous--whether recognized as such or not. Limited Objectivism holds that there are at least some situations in which correct ethical statements may be made, but also asserts there are some ethically ambiguous situations (to which no clear right or wrong answers may be given) and some situations with no right (or wrong) answers.

e. Absolute Objectivism is similar to Limited Objectivism except for this: It claims that there is always ONE correct answer to every ethical question. For instance, where differences between two individuals or between two cultures exist about whether a hero is good, right, or virtuous, one is always right and the other wrong.

Section E. The big picture--putting the two perspectives together, connecting the two.

Combine the psychological and ethical perspectives to form an overall explanation of the hero. As you do so, make clear how you make sense of the fact that these two different perspectives exist. Are both legitimate? That is, do both pose important questions and contribute to an explanation of the hero? Should both be used? Why? Should one be used to the exclusion of the other? Why? If it is best to use both, how is each helpful? What different contributions do the two perspectives make? What different questions do they address? Are the two perspectives in conflict in any way? If so, how is the conflict to be addressed?

Six Options for Putting Together Psychological and Ethical Perspectives on a Hero:

1. Exclusivity
2. Superiority
3. Separate Realms
4. Separate Perspectives
5. Inseparability
6. Integration in an Overarching Theoretical Perspective

Explanation of the Six Options:

1. Exclusivity
   a. Only psychological explanation and questions are valid or applicable; or
   b. Only ethical explanations and questions are valid or applicable.

2. Superiority
   a. Psychological explanations and questions are most important; or
   b. Ethical explanations and questions are most important.

3. Separate Realms--There are ethical aspects to the hero as there are psychological aspects; psychology addresses the psychological, and ethics the ethical. Each discipline should stick to its own realm and not venture into that of the other.

4. Separate Perspectives--Psychology and ethics both pertain to some of the same aspects of a hero; they simply provide different perspectives on the same realm. Both are entirely legitimate, if done well according to the canons of the discipline, that is, if carried out in the way the discipline is supposed to be carried out. The different perspectives cannot conflict because they simply represent different questions and explanations. Psychological questions and explanations are in no way pertinent to the ethical perspective; ethical questions and explanations are in no way pertinent to the psychological perspective.

5. Inseparability--Psychology needs ethics in explaining a hero; ethics needs psychology. For instance, psychology needs ethics to clarify and refine what it means by moral behavior when it studies moral behavior; ethics needs psychology to give an adequate account of pertinent facts about persons, of the actual behavior of human beings--the only backdrop against which the question of what human beings should do may legitimately be raised. Psychology and ethics may be distinguished; in providing an explanation of an individual, they are oftentimes inseparable. When psychological questions about a hero are posed or explanations offered, an answer or set of answers to ethical questions is often assumed (that is, to questions about what is good, right, or virtuous). When ethical questions about a hero are posed or explanations offered, an answer or set of answers to psychological questions is often assumed (that is, to questions pertaining to the explanation of human behavior). Ethical issues influence psychological analyses of a hero; psychological issues influence ethical analyses of a hero.

6. Integration in an overarching theoretical perspective--nestling an explanation of your hero in a comprehensive philosophical (and possibly theological) account of the nature of reality, truth, and ethics which indicates the relationships of the disciplines of psychology and ethics as part of a complete worldview. (Suggestion: Don't try this without a net.)

APA STYLE

The paper is to be written in APA Style. (The only exception is the permissible alternative form for Section A described above.) APA style is the method of citing references used in your text. To learn the details of this style, see one of the following:

1. The Publication Manual of the American Psychological Association (American Psychological Association, 1983) (available on reserve in the library). Psychology majors are encouraged to buy the Publication Manual in the bookstore, as APA Style is required for most psychology papers.
2. The Rinehart handbook for writers (Carter & Skates, 1990, pp. 513-527) and Writing in the disciplines to accompany the Rinehart handbook for writers (Carter & Skates, 1990, pp. 96-128). These books are used in English composition classes at Muhlenberg.

There are two parts to APA Style references:

A. In-text References--author/date/page system.
B. A References Page--full bibliographic citation on a separate page at the end of the paper.

Do not use footnotes.

A. In-text References--Include a citation in the body of the paper any time information or an idea has been derived from some source. Include the citation in the sentence or paragraph where the referenced material is included.

Direct quotations: Where the exact words (a phrase, sentence, or more) of an author are used in a paper. Include author, year of publication, and page number. This can be done in two ways. Samples:

As Mosby (1904) put it, "Lincoln was a genius" (p. 123).

As one author put it, "Lincoln was a genius" (Mosby, 1904, p. 123).

Indirect citations: Material is derived from a particular source, but the exact words of an author are not used. Include author and year of publication. Do not include page numbers. This can be done in two ways. Samples:

Lincoln has been viewed as an extremely bright president (Mosby, 1904).

As Mosby (1904) noted, Lincoln has been viewed as an extremely bright president.

For Section A ONLY, there are two options:

Option A: As above.

Option B:

Cite as above for direct quotations.

For indirect citations, you may add a note at the end indicating the sources upon which you drew in writing the section. That is, you don't have to indicate at every point in section A where you obtained a particular piece of information. Sample:

[Section based on Mosby (1904) and Smith (1989).]

B. Reference(s) Page

On a separate page at the end of the paper, give the full bibliographic citations for all references upon which you relied in writing the paper. Include all materials you used; do not include pertinent references you did not use. Put the word "References" (without quotation marks) at the top center of the page.

Samples:

References

[The authoritative text. On reserve in the library:] | [Don't include bracketed material in the paper

American Psychological Association. (1983). Publication Manual of the American Psychological Association. Washington, DC: Author.

[Journal article:]

Green, A. H. (1975). Motivation in rats, rascals, and religion. Journal of Motivational Psychology, 24, 423-430.

[Books:]

Carter, B., & Skates, C. (1990). The Rinehart handbook for writers (2nd ed.). Fort Worth, TX: Holt, Rinehart & Winston.

Carter, B., & Skates, C. (1990). Writing in the disciplines to accompany the Rinehart handbook for writers (2nd ed.). Fort Worth, TX: Holt, Rinehart & Winston.

Mosby, B. (1904). Abraham Lincoln: Savior of a nation. New York: Brendan Press.

Myers, D. G. (1989). Psychology (2nd ed.). New York: Worth.

[Article in an edited book:]

Snodgrass, L. (1992). Subliminal perception and cognitive mapping: A grand synthesis. In J. Jones (Ed.), Advances in cognition and perception (pp. 128-141). New York: Science Press International.

[Encyclopedia article:]

Smith, D. B. (1989). Abraham Lincoln. In R. Callow (Ed.), Encyclopedia of Africana (Vol. 8, pp. 212-224). Nairobi, Kenya: African International Press.

[See both books by Carter & Skates (1990) or the APA Manual of Style (on reserve in the library) for examples of other types of citations.]

[To get a "hanging indent" format for the references (as in the samples, the first line is at the left margin, but subsequent lines are indented 3 characters) in MS Word 5.0, either (a) put in the spaces manually, or (b) highlight the section, and use Esc-FORMAT-PARAGRAPH: move curse to "left indent" and type ".3"; move the cursor to "first line" and type "-.3"; hit return.]

Note that APA Style requires the use of non-sexist language; thus, for instance, "he" or "man" are not used when you refer to both males and females.

It's okay--encouraged even--to discuss the paper with friends and get ideas from them. If you get ideas from them that you use in the paper, cite this as a "personal communication." Use this form: "Tom Holt (personal communication, November 1, 1990) argued that ..." or "the idea of moral identity may help explain Susan Anthony's heroism (C. Smith, personal communication, November 1, 1990)."

All references in the text (except personal communications) should be included in the Reference List at the end of the paper.

General Considerations:

The paper MUST include citations for references used, including AT LEAST THREE PSYCHOLOGICAL REFERENCES (see definition in B. above). One of the three must be a JOURNAL article.

Plagiarism = "Passing off as one's own the ideas, words, writings, and experiments of another" or "knowingly copying from a book, article, notebook, or other source material whether published or unpublished, without giving proper credit through the use of quotation marks, footnotes, and other customary means of identifying sources." -- Muhlenberg Academic Behavior Code.

For this assignment, the "customary means of identifying sources" is to be APA Style (American Psychological Association, 1983).

PLAGIARISM, THE FAILURE TO GIVE PROPER CREDIT TO THE SOURCE OF YOUR IDEAS, IS STRICTLY FORBIDDEN.

Sample papers (not guaranteed to be perfect) and a bibliography for Section B are on reserve in the library for your review.

Due Dates: Section A: Friday, February 7 (4th week of the semester)
Optional submission, section B: Friday, March 13 (8th week)
First complete draft: Wednesday, April 1 (11th week)
Final revision: Friday, April 24 (14th week)